LIBRARY OF THE
JOHN G. JOHNSON COLLECTION
CITY OF PHILADELPHIA

Digitized by the Internet Archive
in 2013

http://archive.org/details/fifsede00gale

Copies of the present Catalogue and of the three Catalogues previously published (1894-1896) : price 10 francs each ;

Copies of the Illustrated Catalogue of 300 paintings by Old Masters which have at various times formed part of the Sedelmeyer Gallery : price 30 francs ;

The complete set (5 Catalogues 1894-1897, 1899, and Catalogue of 300 paintings above mentioned) : price 60 francs ; may be had at Mr. Charles Sedelmeyer's, 6, rue de La Rochefoucauld, Paris.

ILLUSTRATED

Catalogue

of the

FIFTH SERIES

of

100 PAINTINGS by OLD MASTERS

of the Dutch, Flemish, Italian, French, and English Schools,
being a portion of the

Sedelmeyer Gallery

which contains about
1500 original Pictures by ancient and modern artists

PARIS
6, RUE DE LA ROCHEFOUCAULD, 6

1899

Chas. Sedelmeyer, Publisher and Art-dealer, Paris, has the richest stock of original pictures in Europe.

His gallery includes over 800 works by *Old Masters*, of which this Catalogue describes only a portion, and a similar number of pictures by living artists, and painters of the *Barbizon School*.

He publishes every year a selection of fine and important plates, of wich only a small number of proofs are printed.

He has just issued the third volume of a most extensive book in 8 volumes on *Rembrandt*, containing reproductions of all the pictures of this master; the text by Doctor W. Bode, Director of the Berlin Gallery. Subscriptions now received.

The prospectus of this book, and illustrated catalogues of other publications, to be had at Chas. Sedelmeyer's, 6, rue de La Rochefoucauld, Paris.

DUTCH, FLEMISH, AND GERMAN SCHOOLS

BEYEREN (Abraham H. van)

(1620 or 1621-after 1674)

1. — Still-Life

A rich cluster of fruit grouped on a table covered with a violet velvet-cloth fringed with gold. In the centre is a basket on which is placed a large silver plate containing peaches and grapes. A plate with a partly peeled lemon in front. On the left, some oysters and a lemon, and behind, a golden bowl and a crystal cup. On the right, a Delft dish with slices of pine-apple, and a lobster.

Signed with monogram.
Canvas, 47 in. by 38 1/2 in.

CAPPELLE (Jan van de)

(1624-1679)

2. — A Calm

On the right, the end of a jetty, near which are several vessels and small boats. In the centre of the foreground a man is dragging a rudder along the shore towards a boat on the left, in which are three men. A fine yacht is anchored in the middle distance, and other vessels are seen in the background.

Signed with the initials : J. V. C.
Canvas, 20 in. by 28 in.

From the Collection of the Earl of De la Warr.

1. — Beyeren (A. H. van)

2. — Cappelle (J. van de)

CRANACH (Lucas), the Younger

(1515-1586)

3. — Portrait of a Gentleman

Nearly full-face, with slight moustaches and a beard. He wears a small black cap on his head, and is dressed in a black coat lined with fur. Both hands are seen. Half-length. Life-size.

In the right hand upper corner, his family arms and the inscription : Ætatis Suæ 77, Anno 1557.

Panel, 30 3/4 in. by 23 1/4 in.

From the Collection of M. R. Kann, Paris.

CUYP (Aelbert)

(1620-1691)

4. — Landscape with Horseman and Animals

Described in Smith's Catalogue (part v, p. 347, n° 221) as follows :

« A Farmer on Horseback, conversing with a Herdsman. The view appears to be taken from the vicinity of Nemwygen, and is composed, on the left (right), of a high road leading to a chain of mountains, at the base of which are several ancient buildings with towers. A river flows on the right (left), the banks of which are fringed with bushes. Near this part are a flock of sheep and two cows: the latter are lying down; and in the road is a man in a red jacket on a white horse, apparently in conversation with the herdsman. A third peasant is near the mountains. The effect of a beautiful summer's evening pervades the scene, and light diaphanous clouds float over the azure sky. This is a production of the rarest excellence and beauty. »

Signed : A. Cuyp.
Panel, 2 in. by 8 in.

Described in Smith's « Catalogue Raisonné », part v, p. 347, n° 221.
From the Collection of John Newington Hughes, Esq.
— — — Colonel Hankey, Beaulieu, Hastings.

4. — Cuyp (Aelbert)

3. — Cranach (L.) the younger

CUYP (Aelbert)

(1620-1691)

5. — The Watering-Place

In the foreground, on the bank of a river and in front of a high tree, three grooms are exercising their horses, one of them, in the centre, leading a second horse by the bridle. Two other grooms with three horses are in the river beyond. On the left, an open doorway; open country with hills in the distance on the right.

Signed with monogram.
Panel 22 3/4 in. by 27 3/4 in.

From the Collection of Mr. Lee Pemberton.

DENNER (Balthasar)

(1685-1749)

6. — Portrait of an old Lady

Turned three-quarters to the right. On her head she wears a blue kerchief over a white linen drapery which enframes her wrinkled face. A heavy fur-mantle is drawn round her shoulders. Bust. Life-size.

Canvas, 18 1/4 in. by 14 1/4 in.

5. — Cuyp (Aelbert)

6. — Denner (B.)

DOU (GERARD)

(1613-1675)

7. — Old Woman at a Window

An old woman at an arched window is chopping onions in a tub. She is dressed in a white chemisette and a gown with red sleeves. The scene is lighted by a candle placed on the right near a red curtain suspended from the ceiling. An earthen pitcher is placed on the window-sill to the left.

Signed : G. Dow.
Panel, arched top, 15 1/4 in. by 12 in.

From the Collection of the late Mrs. Donovan, of Brighton.
— — Mrs. Poulett, London.
— — T. Humphry Ward, Esq., London.

DOU (GERARD)

(1613-1675)

8. — Portrait of Rembrandt's Father

Seated to te right in profile, reading in a large book which he holds on his knees. Bareheaded, short moustaches, eye-glasses. Half-length figure. Life-size.

Panel, 11 1/4 in. by 11 in.

8. — Dou (Gerard)

7. — Dou (Gerard)

DYCK (ANTHONY VAN)

(1599-1641)

9. — Portrait of Jerome Weston, Earl of Portland

Three-quarters face, about fifty years of age, with scanty hair, a pointed beard, and moustaches. He wears a full ruff round his neck, and the Order of St. George hangs on his breast. Bust. Life-size.

Signed : Antonio Van Dycke.
Canvas, 23 3/4 in. by 20 in.

The portrait engraved by W. Hollar.
From the Collection of T. Humphry Ward, Esq., London.

DYCK (ANTHONY VAN)

(1599-1641)

10. — Portrait of a Gentleman

Standing, turned to the right, looking at the spectator. Short hair, moustaches, and chin-tuft. Habited in a black dress and mantle, and white ruff. His right hand is extended downwards; his left, partly gloved, points to the right. A view of a landscape on the right. Three-quarters figure. Life-size.

Canvas, 45 in. by 35 1/2 in.

10. — Dyck (A. van)

9. — Dyck (A. van)

FLINCK (GOVAERT)

(1615-1660)

11. — Portrait of a Lady

Turned to the left, leaning on a balustrade, her hands crossed in front of her. She wears a grey gown, open at the neck. A red curtain forms the background on the right; a landscape-view on the left. Half-length figure. Life-size.

Signed : G. Flinck f. 1646.
Canvas, 46 1 4 in. by 34 1 2 in.

From the Collection of Arthur Leigh Guinness, Esq.

FLINCK (GOVAERT)

(1615-1660)

12. — Portrait of a Gentleman

Turned to the right, leaning on a balustrade, in a grey dress and mantle bordered with gold. His right hand extended, his left resting on his hat. Red curtain in the background. View of a landscape on the right. Half-length figure. Life-size.

Signed : G. Flinck f. 1646.
Canvas, 46 1/4 in. by 34 1 2 in.

From the Collection of Arthur Leigh Guinness, Esq.

12. — Flinck (Govaert)

11. — Flinck (Govaert)

GEEST (WYBRAND DE)

(1591-1643)

13. — Portrait of a Lady

Standing, turned three-quarters to the left, looking at the spectator; in a large ruff, and cap and cuffs edged with lace. Black satin dress with a heavy triple gold chain round the waist. Right hand resting on the back of an armchair, left hanging down. Three-quarters figure. Life-size.

Signed and dated : V. D. Geest. 1631.
Canvas, 46 in. by 36 1/4 in.

GEEST (WYBRAND DE)

(1591-1643)

14. — Portrait of a Gentleman

Standing, turned three-quarters to the right, looking at the spectator. Short hair, moustaches, and pointed beard. Black velvet doublet with satin sleeves; large lace ruff and cuffs. Right hand resting on a table in front, left hand against his hip. Three-quarters length. Life-size.

Signed and dated : V. D. Geest. 1631.
Canvas, 46 in. by 36 1/4 in.

14. — Geest (Wybrand de)

13. — Geest (Wybrand de)

GOES (Hugo van der)

(? -1482)

15. — The Annunciation. A Diptych

In the right hand compartment, the Virgin in a white robe, seated under a daïs, reading in a large book.

In the left hand compartment, the angel Gabriel, in a red mantle, with many-coloured wings, is kneeling, holding a staff in his left hand.

A landscape is seen through an open window in each of the compartments. Small whole-length figures.

Each panel, 25 in. by 14 1/2 in.

From the Collection of the Marquis Da Foz.

GOLTZIUS (Hendrick)

(1558-1616)

16. — Portrait of a Gentleman

Turned slightly to the left, looking towards the spectator. Short hair and beard, and thick moustaches. Black dress lined with white fur, and small linen ruff. He holds with his right hand, placed on a sill in front of him, a medal representing an allegorical female figure. Half-length. Life-size.

Panel, 24 1/2 in. by 19 1/2 in.

15. — Goes (Hugo van der)

16. Goltzius (H.)

GOYEN (Jan van)

(1596-1656)

17. — A Sea View

A view near the entrance to a sea-port, a storm approaching. A large fishing-smack in the foreground on the left. A boat with her sails partly furled is lying at the end of a jetty on the right. Two small rowing-boats near her. Numerous vessels, and the houses and church of a town are seen in the distance.

Signed and dated.
Panel, 27 1 2 in. by 40 in.

From the Collection of T. Humphry Ward, Esq., London.

HALS (Dirk)

(? -1656)

18. — A Jovial Company

An interior with a company of five persons grouped round a table. In the centre, a young gentleman in a scarlet dress, with a large grey hat and feathers on his head, and a full ruff round his neck, is seated on a chair with his legs crossed, holding a pipe in his hands. Near him, on the left, is a young woman, standing, with a glass of wine in her left hand; an elderly woman seated behind her. A young couple standing on the right near an open door.

Canvas, 30 1 2 in. by 37 1 2 in.

From the Collection of M. Brandeis, Paris.

17. — Goyen (J. van)

18. — Hals (Dirk)

HALS (Frans)

(1584-1666)

19. — Portrait of a Lady

Standing, turned to the left, looking at the spectator; black flowered satin dress; wide ruff, lace cuffs and cap. Her right hand holds a glove, her left is on her hip. Three-quarters figure. Life-size.

Canvas on panel, 46 in. by 36 in.

FRANS HALS

PORTRAIT OF A LADY

HEDA (WILLEM CLAES)

(1594- ?)

20. — Still-Life

On a table covered partly with a white table-cloth are placed a large green Venetian glass, with a knobbed stem, half-filled with wine, a silver goblet, and a smaller Venetian glass. Several silver plates containing a pasty, a half-peeled lemon, etc., complete the composition.

Signed : Heda. 1635.
Panel, 21 in. by 27 in.

HEYDE (JAN VAN DER)

(1637-1712)

21. — View of the University at Leyden

An open place, in the background of which are seen the buildings of the University, and adjoining on the right a row of other constructions. In the centre is a tank with swans on it. In the foreground on the left is a fountain from which a gentleman is splashing water at a young woman, who is running away.

Signed : V. Heyde (V and H. connected).
Panel, 19 3 4 in. by 24 1 2 in.

From the Collection of Colonel Hankey, Beaulieu, Hastings.

20. — Heda (W. C.)

21. — Heyde (J. van der)

HOBBEMA (MEINDERT)

(1638-1709)

22. — A River Scene

A landscape with a river, upon which are two swans, the water flowing in the centre through the ruined arches of a bridge: on the right, a *château* with high chimneys; on the left, in front, a group of our trees, and a castle, near which are two men and a child; in the distance, two figures near a forest.

Canvas, 20 in. by 27 in.

From G. Morant's Collection, 1832.
— the Collection of the Hon. W. F. B. Massey-Mainwaring, M. P., London.

HOOCH (PIETER DE)

(1630-after 1677)

23. — The Music-Party

Five persons are assembled in a spacious room, in the centre of which is a table covered with a Turkish carpet; on it, a glass on a plate, and a music-book. On the left, two ladies, one standing, playing on a harpsichord, the other seated, playing the violoncello. Behind the table a young man, listening, and, on the right, another young man, also seated, playing on a violin, and a little boy, dancing.

Signed on the right : P. de Hooghe.
Canvas, 25 1/2 in. by 29 in.

From the Collection of Herr M. Neven, Cologne.

22. HOBBEMA (Meindert)

23. — HOOCH (P. de)

HOLBEIN (SIGMUND)

(1456-1540)

24. — Portrait of a young Lady

Three-quarters to the left. An embroidered hood over her plaited hair. She is dressed in a black silk gown with puffed sleeves. Round her waist, a double gold chain with a clasp in front. She holds a flower in her right hand, her left rests on a parapet in front. Small half-length figure.

Inscription : Anno 1538. Ætatis suæ 20.
Panel. 14 3/4 in. by 10 1/2 in.

From the Collection of the Chevalier Saint-Remy, Paris.
— — M. Szarvady, Paris.
— — Baron Beurnonville, Paris.
— — M. Tabourier, Paris.

HOLBEIN (SIGMUND)

(1456-1540)

25. — Portrait of a young Man

Three-quarters to the right. He has fair short hair, slight moustaches and beard. Black cap, black doublet and mantle. He holds a letter in his right hand and a glove in his left. Small half-length figure.

Inscription : Anno 1538. Ætatis suæ 25.
Panel, 14 3/4 in. by 10 1/2 in.

From the Collection of the Chevalier Saint-Remy, Paris.
— — M. Szarvady, Paris.
— — Baron Beurnonvillle, Paris.
— — M. Tabourier, Paris.

25. — Holbein (Sigmund)

24. — Holbein (Sigmund)

JANSSENS VAN CEULEN (CORNELIUS)

(1594-1664)

26. — Portrait of a Lady

Turned slightly to the right, looking at the spectator: blond curly hair; a string of pearls round her neck, a pearl in her ear. Black satin dress, cut low in front, the bodice and cuffs edged with lace. Half-length. Life-size.

Canvas, 28 1/2 in. by 22 1/2 in.

METSU (GABRIEL)

(1630-1667)

27. — Dutch Interior

A young lady, dressed in a white satin jacket, and a yellow satin skirt, a white fichu on her head, holding up a glass of wine with her left hand, supports a jug with her right on her lap. She is seated in the centre of the room, near a table on which is a plate with oranges. Behind the table, on the right, a cavalier asleep, his head resting on his arm.

Signed with the monogram G. M.
Canvas, 13 3/4 in. by 11 1/2 in.

From the Collection of M. Demeneix, Bourges.

27. — Metsu (G.)

26. — Janssens van Ceulen (C.)

MIEREVELT (MICHIEL JANSZ)

(1567-1641)

28. — Portrait of the Wife of Burgomaster Van der Horst

Seated in an arm-chair to the left, looking at the spectator. She wears a white linen cap on her head, and a large ruff round her neck. Black velvet dress. She holds a small book in her right hand, her left hand rests on the arm of the chair. Three-quarters length. Life-size.

Inscribed : A° 1630, Etatis 59.
Panel, 39 in. by 28 1/2 in.

Exposition « Le Portrait », Brussels, 1897.
From the Collection of M. P. de Kuyper.

MOSTAERT (JAN)

(1471-1549)

29. — Portrait of a Man

Turned slightly to the left, in a red dress with a black surcoat; black hat; his left thumb is thrust into his belt. Half-length. Life-size.

Panel, 25 in. by 18 3/4 in.

Exhibited at the New Gallery, London, 1897-98.

29. — Mostaert (Jan)

28. — Mierevelt (M. J.)

NEER (AERT VAN DER)

(1603-1677)

30. — Winter Sports

A frozen river, on which are some boats, and numerous figures skating, stretches away into the distance: houses on the bank to the left; several windmills on the right. Blue sky, with light clouds.

Signed on a boat with monogram.
Panel, 18 in. by 24 in.

Exhibited at the Royal Academy, London, 1885.
From the Collection of Colonel Hankey, Beaulieu, Hastings.

NEER (AERT VAN DER)

(1603-1677)

31. — River Scene. Evening

In the centre, a river stretching away to the horizon, skirted on the left by a row of houses, half hidden by clusters of trees. In the foreground on the right, three men in a boat, fishing: on the left, a woman carrying a basket on her head, accompanied by a boy and a dog.

Signed with monogram.
Panel, 14 1/2 in. by 10 in.

30. — NEER (A. van der)

31. — NEER (A. van der)

ORLEY (BAREND VAN)

(ABOUT 1491-1542)

32. — The Virgin and the Infant Christ

The Virgin in a red robe, a veil on her hair, is seated in the foreground of a landscape. She holds on her lap the naked Infant, who grasps an apple in both hands, and looks smilingly at the spectator. A mountainous landscape with buildings and figures in the background. Whole-length figures. Half the size of life.

Panel, 37 in. by 30 in.

OSTADE (ADRIAEN VAN)

(1610-1685)

33. — The interrupted Game

Described in Smith's « Catalogue » (part 1, p. 169, n° 220) as follows :

« The interior of a rustic cottage, with a window at the side, an upper casement of which is open : a company of five men, two women, and a child, occupy the room; two of the men appear to have been gambling at cards, which has ended in a quarrel, and their knives are drawn, which they are only prevented using by a woman and a man, who hold them apart, whilst a third has seized a pair of tongs, to prevent further mischief. »

Signed and dated 1658.
Panel, 17 1 4 in. by 14 1 2 in.

Engraved by Suyderhof, by A. F. David, and by Ad. Juppe.
Described in Smith's « Catalogue Raisonné », part 1, p. 169, n° 220, and Suppl. p. 109, n° 103.
Described in Dr. Waagen's « Art Treasures », vol. IV, p. 99.
From the Collection of Sir Matthew White Ridley, Bart, London.
— — Alex. Baring, Esq.
— — San Donato, 1880.
— — E. Secrétan, Paris, 1889.

33. — Ostade (A. van)

32. — Orley (B. van)

OSTADE (Isack van)

(1621-1649)

34. — The Hooded Road

Described in Smith's « Catalogue » (part 1, p. 183, n° 16) as follows :

« A Landscape. The foreground is occupied by a youth, dragging forward a calf; beyond him are a man on horseback, accompanied by a woman carrying milk pails, through some water, and a man driving a horse and cart; some buildings and trees are seen in the distance. »

Signed : Isack van Ostade.
Canvas, 15 1/4 in. by 19 1/4 in.

Described in Smith's « Catalogue Raisonné », part 1, p. 183, n° 16.
From the Collection of Van Slingelandt, Dort, 1785.
— — Colonel Hankey, Beaulieu, Hastings.

OSTADE (Isack van)

(1621-1649)

35. — A View on a Canal in Winter

In the centre of the foreground, a man pushing a sledge. Beyond, a group of figures in front of a tent; numerous other figures skating or otherwise occupied, are distributed over the ice. On the right, a high single tree near a one-arched bridge, behind which appear the buildings of a town.

Signed : Isack van Ostade.
Panel, 11 3/4 in. by 16 1/2 in.

34. — Ostade (I. van)

35. — Ostade (I. van)

POTTER (PAULUS)

(1625-1654)

36. — Landscape with Cattle, Horses and Figures

A bull, a cow, two horses, and some sheep on rising ground near a pollard tree on the right, from which a boy is cutting a twig.

Signed and dated : Paulus Potter fecit 1653.
Panel, 39 in. by 49 1/2 in.

Exhibited at the Royal Academy, London, 1890.

REMBRANDT VAN RYN

(1606-1669)

37. — Portrait of Rembrandt's Mother

Three-quarters to the left, looking down; dark dress and cap, small white linen collar. Grey background. Small bust in a painted oval.

Panel, 11 1/4 in. by 9 in.

From the Collection of A. L. Nicholson, Esq., London.

REMBRANDT VAN RYN

(1606-1669)

38. — Portrait of Rembrandt's Father

Turned to the left, looking at the spectator, with a scanty beard and moustaches. A turban of a greenish colour, embroidered with gold, covers his head, and he wears an embroidered coat and a dark cloak. Half-length figure. Life-size.

Canvas, 32 3 4 in. by 25 1 4 in.

From the Donovan Collection.
From the Collection of T. Humphry Ward, Esq., London.

38. — Rembrandt van Ryn

37. — Rembrandt van Ryn

REMBRANDT VAN RYN

(1606-1669)

39. — Portrait of Rembrandt's Wife Saskia

Turned slightly to the right, but almost full-face. Over her brown curly hair lies a transparent gold embroidered veil, fastened at the top by a clasp with a black feather; a pear-shaped pearl in each ear. Her golden-green flowered gown, bound with gold brocade, is cut out in a round at the throat, showing a dainty chemisette, over which is a gold necklace of rich workmanship, with a large pearl pendant.

Signed : Rembrandt f. 1636.
Canvas, 31 in. by 26 in.

Exhibited at Amsterdam, 1898.
Described in Dr. Bode's « The Complete Work of Rembrandt », III, n° 156.
From the Collection of J. Carpenter Garnier, Esq., Tookesbury Hall.
— — Sir Ch. Robinson, London.

REMBRANDT VAN RYN

PORTRAIT OF REMBRANDT'S WIFE SASKIA

REMBRANDT VAN RYN

(1606-1669)

40. — Study of an old Man

Seen nearly full-face, with a long beard and moustaches, looking down, his head resting on his left hand. Black cap, brown mantle, and gold chain with a cross hanging from it in front. Small bust.

Signed, and dated 1643.
Panel, 8 in. by 6 3/4 in.

Described in Dr. Bode's « The Complete Work of Rembrandt », IV.
From the Collection of A. L. Nicholson, Esq., London.

REMBRANDT VAN RYN

(1606-1669)

41. — Portrait of a young Man

Turned to the right, the face towards the spectator; dark bushy hair. Brown coat and steel gorget. Rounded corners.

Dated 1636.
Panel, 8 in. by 7 1/4 in.

From the Collection of General Thornton, London.
— — T. Humphry Ward, Esq., London.

41. — Rembrandt van Ryn

40. — Rembrandt van Ryn

RUBENS (PETRUS PAULUS)

(1577-1640)

42. — Portrait of a Gentleman

Turned slightly to the right, looking at the spectator. Short grey hair, moustaches, and pointed beard. Large lace ruff, black doublet. Bust. Life-size.

Panel, 22 in. by 17 1/2 in.

From the Collection of Herr Englaender, Vienna.
M. Maurice Kann, Paris.
M. Tabourier, 1898, Paris.

RUBENS (PETRUS PAULUS)

(1577-1640)

43. — Portrait of a Gentleman

Standing, turned to the right, looking at the spectator. He has short, dark hair, a pointed beard, and moustaches, and is dressed in a black velvet doublet with a large white ruff. His left hand rests on his hip, his right, hanging by his side, holds his gloves. Three quarters length figure. Life-size.

Panel, 40 1/2 in. by 28 1/2 in.

From the Collection of Colonel Hankey, Beaulieu, Hastings.

43. — Rubens (P. P.)

42. — Rubens (P. P.)

RUBENS (PETRUS PAULUS)

(1577-1640)

44. — Sketch for the Ceiling of the Chapel of Whitehall

King James, habited in royal robes, seated on a throne; on his right is Bellona, holding a shield; and before him is an armed figure, with the torch of Discord in his hand; from these the king is turning with disdain towards two females who are embracing, and who personify Peace and Abundance; in front of them is Mercury, pacifying the demon of war by the touch of his caduceus. An angel and two cherubs, bearing a chaplet, are floating buoyant in the air over the king's head.

Panel, 24 in by 18 1/2 in.

Mentioned in Smith's « Catalogue Raisonné », part II, n° 717.
From the Collection of M. Horion, Brussels, 1788.
— — Sir Joshua Reynolds, 1795.
— — Colonel H. Baillie.

RUBENS (PETRUS PAULUS)

(1577-1640)

45. — St.Peter and St.Paul

Each standing in an archway; St. Peter on the left, holding a key in each hand; St. Paul on the right, leaning on a sword. Background of sky. Small full-length figures. Sketch.

Panel, 20 in. by 25 in.

Exhibited at the Royal Academy, London, 1885.
From the Collection of Colonel Hankey, Beaulieu, Hastings.

44. — Rubens (P. P.)

45. — Rubens (P. P.)

RUISDAEL (JACOB VAN)

(1628-1682)

46. — Woody Landscape

Described in Smith's « Catalogue » (part VI. p. 77. n° 247). as follows :

« A woody landscape, with a stream extending along the foreground, in which are reflected a cluster of trees occupying part of the farther bank, under the shade of which is a boat with three men and a woman in it; a man and a woman are walking together on the bank; a flock of sheep is browsing in an adjoining meadow, which is bounded by a line of trees. Evening. »

Signed : J. V. Ruisdael.
Canvas, 26 in. by 21 in.

Described in Smith's « Catalogue Raisonné », part VI. p. 77. n° 247.
From the Collection of Mr. Nieuwenhuys, 1833.
Henry Bevan, Esq.
Sir Edward J. Dean Paul, Bart., London.

RUISDAEL (JACOB VAN)

(1628-1682)

47. — Landscape

The skirts of a wood; a pool of water and some trunks of felled trees in the foreground; distant hills on the right; blue sky, with clouds.

Signed : J. V. R. (connected)
Canvas, 27 1/2 in. by 22 3/4 in.

Exhibited at the Royal Academy, London, 1885.
From the Collection of Colonel Hankey, Beaulieu, Hastings.

47. — RUISDAEL (J. van)

46. — RUISDAEL (J. van)

RUISDAEL (JACOB VAN)

(1628-1682)

48. — Forest-Scene

In the centre, a richly wooded hillock with a sunlit opening on the top. In the foreground, on a road winding away into the distance on the right, are four cows, one of which is drinking at a brook that crosses the road. A small dog is barking at the cows from the opposite side of the brook.

Canvas, 34 1/2 in. by 47 1/4 in.

From the Collection of Colonel Hankey, Beaulieu, Hastings.

RUYSDAEL (SALOMON VAN)

(? -1670)

49. — Landscape and Animals

In the foreground, two herdsmen, one of whom, mounted on a white horse, is driving a herd of cattle. On the left, two cavaliers pass on a road leading to some rustic buildings, of which only the roofs are seen, with high trees rising above them. A meadow traversed by a river on the right.

Signed, and dated 1648.
Canvas, 38 1/2 in. by 52 1/2.

From the Collection of M. Goldschmidt, Paris.

48. — Ruisdael (J. van)

49. — Ruysdael (S. van)

STEEN (JAN)

(ABOUT 1626-1679)

50. — Blowing hot and cold

Interior of a cottage; on the right is a satyr leaning on his staff, and apparently addressing the peasant seated at the table blowing his soup, on the inconsistency of blowing hot and cold with the same breath; near the peasant is seated an elderly woman, behind whom stands a girl in a large straw hat; a woman is in the act of putting a dish of eggs on the table; in front of her is a child holding a spoon; near the fire, a man is seated with a porringer in his hand.

Signed: J. Steen.
Canvas, 20 1/4 in. by 18 1/4 in.

Exhibited at the Royal Academy, London, 1885.
From the Collection of Colonel Hankey, Beaulieu, Hastings.

STEEN (JAN)

(ABOUT 1626-1679)

51. — Boors quarrelling at an Inn

One of them, seated on a bench in the left foreground, with his dog by his side, stretches out his fist towards his antagonist, standing farther back towards the right, with a drawn sword. An old woman endeavours to keep the latter away from his adversary. Three other peasants are looking merrily on at the scene, while a fourth is seen in the background running away in alarm. In the foreground on the right, a little girl has fallen to the ground, crying. From a basket, containing divers objects, cards and a broken bottle are scattered on the ground. Through an open doorway in the back-ground on the right, a village fair is seen going on.

Signed: J. Steen.
Panel, 19 1/2 in. by 26 3/4 in.

50. — STEEN (Jan)

51. — STEEN (Jan)

STEEN (JAN)

(ABOUT 1626-1679)

52. — A merry musical Party

The chief of the company is a jovial fellow, seated in an arm-chair, with a fiddle in his hand, which he has ceased playing to join in a general song, to the chorus of which he gives effect by raising his goblet of wine; on his left is an old lady wearing a black hood, and in the centre of the table is seated a female, with a chubby child in her arms; these also lend their voices to the song, and are accompanied by a youth playing the bag-pipes, and another, playing the flute: a boy and a girl also have pipes. In the foreground is a girl giving a child a drink out of the spout of a tankard, and near these a dog.

Signed : J. Steen.
Canvas, 29 3/4 in. by 37 in.

From the Collection of Benjamin Ansley, Esq., Round Hay, Leeds.

STEEN (JAN)

(ABOUT 1626-1679)

53. — The Family of the Artist

In the centre of a vestibule with a tesselated floor, near a table, on which a parrot is perched on a wooden stand, the wife of the artist is seated, looking at the spectator. On the farther side of the table the artist himself is seated, holding a letter in his left hand. In the foreground on the right, a little girl, seated on the ground, is playing with a kitten; behind her, a baby, guarded by the eldest sister, is seated in a chair. On the top of a flight of stairs to the right, a female-servant is seen bringing in refreshments.

Signed : J. Steen.
Panel, 24 1/4 in. by 18 1/2 in.

52. — STEEN (Jan)

53. — STEEN (Jan)

STEEN (JAN)

(ABOUT 1626-1679)

54. — Ahasuerus and Esther

In a wide marble hall with a tesselated floor, the king, magnificently dressed in a yellow silk robe, purple mantle and a turban with a feather, has risen vehemently from the table, at which he was taking his meal in company of Esther and Haman, causing a superb peacock-pasty to slip from the table by the violence of his movement. He is menacing with his outstretched fist Haman, who is placed on the left and cowering under the threat, while Esther, seated on the right, is apparently accusing him of his treachery. Two attendants, a boy and a girl, an old man with a white beard and two young negroes are seen on the left. Some soldiers in armour, carrying halberds, guard the entrance to the hall on the right.

Signed : J. Steen.
Canvas, 50 1/2 in. by 60 3/4 in.

From the Collection of Colonel Hankey, Beaulieu, Hastings.

54. — Steen (Jan)

TENIERS (David), the Younger

(1610-1690)

55. — The Breakfast

Rustic interior with a peasant and a woman seated at a table. The man, whose hat hangs on the back of his chair, holds a glass in his left hand and a jug in his right. His companion holds a knife to cut a ham which is on the table in front of her. On the right, a cat near a fire-place. On the left, two pots on a bench.

Signed : D. Teniers.
Canvas, 9 1/2 in. by 11 3/4 in.

From the Collection of M. Goldschmidt, Paris.

TENIERS (David), the Younger

(1610-1690)

56. — Landscape with Cattle and Figures

Two cows and eleven sheep in the foreground of a landscape. On the left, a shepherd, seated, is playing on a pipe, with a dog lying asleep by his side. A man in a red jacket is occupied near a tub on the right. A farm with a woman standing in the door, and cows and sheep grazing, is seen in the background.

Signed : D. Teniers.
Copper, 26 1/4 in. by 39 3/4 in.

55. — Teniers (D.) the younger

56. — Teniers (D.) the younger

TER BORCH (Gerard)

(1617-1681)

57. — A Lady washing her Hands

A young lady dressed in a yellow satin jacket, bordered with ermine, and a white petticoat trimmed with black velvet, is in the act of washing her hands in a basin, into which a maid-servant is pouring water from a ewer. On the right are a low stool, and a table covered with a red cloth, on which are a candlestick, a looking-glass, and other objects. In the background, a bed and a chair.

Canvas, 25 in. by 21 in.

From the Collection of Colonel Hankey, Beaulieu, Hastings.

UTRECHT (Adriaen van)

(1609-1652)

58. — Interior of a Larder

In the centre, two live hens, and various dead birds placed on a large table; suspended from an iron circle are two other dead birds and two hares. To the right, in front of a large basket containing pears, apples and other fruit, are different sorts of vegetables. To the left, a cockatoo is seated on the back of a chair, on which is a dish with fruit. A green curtain is hanging from the ceiling, partly hiding an open window in the background.

Signed : Adriaen van Utrecht, 1650.
Canvas, 63 in. by 97 in.

57. — Ter Borch (G.)

58. — Utrecht (A. van)

VELDE (Adriaen van de)

(1635 or 1636-1672)

59. — « Le Manège »

Described in Smith's « Catalogue » (part v, p. 187, n° 42) as follows :

« In front of a stable, which occupies the right (left) of the picture, are a gentleman, richly habited, mounted on a gray prancing horse, and two gentlemen on foot, one of whom, with his back to the spectator, stands at the side of a post, the other is near the stable door, with two boys by him. On the opposite side is a man standing on the farther side of a bay horse, doing something to the saddle, and beyond him are two dogs. »

Signed, and dated 1658.
Panel, 14 1/4 in. by 14 3/4 in.

Described in Smith's « Catalogue Raisonné », part v, p. 187; n° 42.
From the Collection of the Comte de Merle, Paris, 1783.
— — — Lord Townshend.
— — — Colonel Hankey, Beaulieu, Hastings.

VELDE (Willem van de)

(1633-1707)

60. — Vessels in a Calm

Interior of a harbour, crowded with vessels, their sails set and flags flying; from a large vessel on the left, a six-oared boat, with two trumpeters in the bow and officers in the stern, is rowing away; on the right, men are bathing from a boat.

Signed with monogram.
Canvas, 20 in. by 27 in.

Exhibited at the Royal Academy, London, 1878.
From the Collection of Viscount Powerscourt.

59. — Velde (A. van de)

60. — Velde (W. van de)

VELDE (WILLEM VAN DE)

(1633-1707)

61. — A Calm

On the left is a large ship of war, with her sails hanging loose on the yards, firing a salute. Right and left of her are small boats. In the centre of the foreground is a boat loaded with fish-baskets, with two men in it. On the right, three fishing smacks.

Canvas, 12 3/4 in. by 14 1/2 in.

Exhibited at the Royal Academy, London, 1885.
From the Collection of the Earl of De la Warr.

VELDE (WILLEM VAN)

(1633-1707)

62. — A Storm at Sea

A sea view, shewing a strong gale of wind, a tempestuous ocean, and a stormy sky. On the right is a ship of war, bending to the breeze, and approaching the front, with only a single sail set. On the left, a small vessel, full of people.

Signed: W. v. Velde f.
Canvas, 20 3/4 in. by 24 1/2 in.

61. VELDE (W. van de)

62. — VELDE (W. van de)

VERSPRONCK (JAN)

(1597-1662)

63. — Portrait of a Gentleman

Turned to the right, his face towards the spectator. Long bushy hair, flat white linen collar. His right hand placed on his hip. Half-length figure. Life-size.

Signed : J. Verspronck.
Canvas, 32 in. by 26 1/2 in.

WEENIX (JAN)

(1640-1719)

64. — Goose attacked by a Dog

A large dog has seized a goose by the neck. A boy is coming from the left to the rescue. Two pigeons are seen above on the right.

Signed : J. Weenix f. 1717.
Canvas, 48 1/2 in. by 42 in.

64. — Weenix (Jan)

63. — Verspronck (Jan)

WOUWERMAN (PHILIPS)

(1619-1668)

65. — Camp Scene

A party of soldiers halting in front of a sutler's tent; immediately in front of the tent, on which a flag is flying, is a soldier on a dun horse, with a jug in his left hand and a trumpet in his right. Near him on the left are two others, one embracing a girl. On the other side is a man with a basket; further to the right are two horses, a grey and a bay; a fourth soldier is mounting the bay horse; other figures and horses on the right. Blue sky, with clouds.

Signed with monogram.
Panel, 14 in. by 16 in.

Exhibited at the Royal Academy, London, 1835.
Described in Smith's « Catalogue Raisonné », Supplement, p. 155, n° 48.
From the Collection of Thomas Walker, Esq.,
— — Wm. Lloyd, Esq.
— — Colonel Hankey, Beaulieu, Hastings.

WYNANTS (JAN)

(ABOUT 1625-1682)

66. — Landscape

A river on the right; a building amongst trees on the left; a woman, carrying a basket on her head, accompanied by a little boy, and a peasant riding on an ass are advancing on a road in the foreground to the left.

Signed, and dated 1670.
Canvas, 19 in. by 23 in.

65. — Wouwerman (Ph.)

66. — Wynants (Jan)

ITALIAN AND SPANISH SCHOOLS

ANGELICO (Fra Giovanni da Fiesole, called l')

(1387-1455)

67. — The Coronation of the Virgin

The Saviour, seated in the centre, on a lofty throne, places a crown on the head of the Virgin, who kneels before Him in an attitude of devotion. Around are angels kneeling in adoration. Gold background. Gothic frame.

Panel, 16 1/4 in. by 25 in.

BORDONE (Paris)

(About 1500-1570)

68. — Portrait of a Lady

Three-quarters face, standing, seen from in front; violet dress, bust and arms uncovered; crimson mantle; in her right hand she holds an apple; architectural background.

Canvas, 40 in. by 34 in.

Exhibited at the Royal Academy, London, 1879.
From the Collection of Major Corbett, Veynor Park, Berriew.

67. — Angelico (Fra)

68. — Bordone (Paris)

GUARDI (FRANCESCO)

(1712-1793)

69. — St. Mark's Place, Venice

View looking across the Piazza towards the Campanile and St. Mark's church, in front of which a fair is going on; a multitude of people are thronging round the tents and booths and a theatre erected for the occasion. In the foreground on the left are a group of four figures — three gentlemen and a lady — in conversation: on the right, two ladies and a gentleman also conversing, and numerous other figures distributed about the square. Full sunlight falls from the left on the square and the row of buildings on the left of the composition.

Canvas, 32 in. by 44 1/2 in.

FRANCESCO GUARDI

ST MARK'S PLACE VENICE

LIPPI (Fra Filippo)

(About 1406-1469)

70. — Virgin and Child

The Virgin turned to the left, kneeling, presses the Infant Christ to her breast. He places his arms around her neck; on the left, St. John in adoration; on the right, an angel holding a flower. Small, whole-length figures.

Panel, 29 in. by 20 in.

From the Collection of W. Richmond, Esq., R. A., London.

MURILLO (Bartolomé Estéban)

(1618-1682)

71. — Fligth into Egypt

The Virgin, wearing a broad-brimmed hat, a white robe, and blue mantle, with a staff in her right hand, holds one hand of the Child, who extends his other hand towards St. Joseph: behind is a group of five angels in white. Small whole-length figures.

Canvas, 19 1/2 in. by 25 1/4 in.

Etched by Boilvin.
Mentioned in Curtis « Velasquez and Murillo », p. 169, n° 129[a].
From a Convent at Seville.
From the Collection of M. Pereire, Paris.
From the Sedelmeyer Sale, Vienna, 1872.
From the Collection of Frau Hollauer, Edle von Hohenfelsen, Vienna.

70. — Lippi (Fra Filippo)

71. — Murillo (B. E.)

POLLAIUOLO (PIERO)

(1443- ?)

72. — The Virgin and Child

Small three-quarters length of the Virgin seated, holding the Child standing on her lap; on the left is an angel holding a vase of flowers; landscape background.

Panel, 18 1/2 in. by 14 3/4 in.

Exhibited at the Royal Academy, London, 1887.
From the Collection of Henry Willett, Esq., Brighton.

ROSELLI (COSIMO)

(1439-1507)

73. — The Virgin, the Infant Christ, St. Joseph, and St. John

The Virgin, kneeling, turned to the right, is adoring the Child, who lies naked on the ground before her; farther back is the little St. John, kneeling in a devout position. In the background, St. Joseph, seated on the ground, in front of a stable in which an ass and a cow are partly seen. Landscape on the left.

Panel, circular, 37 1/2 in. diam.

From the Collection of Fairfax Murray, Esq., London.

73. — Roselli (C.)

72. — Pollaiuolo (P.)

FRENCH SCHOOL

CHARDIN (Jean-Baptiste-Siméon)

(1699-1779)

74. — « Les Tours de Cartes »

On the left a young man, dressed in a brown coat, a broad ribbon in his hair which hangs in a queue on his back, his hat on his head, is seated at a table showing card tricks to two little children, a girl and a boy, placed opposite him, the former seated, the latter standing. Small whole-length figures.

Canvas, 12 1/4 in. by 14 1/2 in.

Engraved by Surugue in 1744.
Exhibited at the Louvre in 1743.
Sale of the artist's pictures after his death, March 6, 1780.
Anonymous sale, december 11, 1780.
Alphonse Giroux sale, Paris, 1851.

CLOUET (François)

(About 1510-1572)

75. — Portrait of the Duchesse d'Angoulème

Three-quarters to the right, looking at the spectator, in a black gold-embroidered dress. A narrow gauffered collar, and a triple string of pearls, to which is suspended a cross, encircle her neck. Her right hand rests on a table, in her left she holds a little ball. Half-length figure. Life-size.

Panel, 21 1/4 in. by 16 1/2 in.

74. — Chardin (J.-B.-S.)

75. — Clouet (F.)

GELÉE (Claude), called le Lorrain

(1600-1682)

76. — A Sea-Port

On the right the ruins of a Grecian building, and beyond, in the sea, two round towers and various large and small vessels. On the left, the bows of two large vessels riding at anchor. In the foreground on the right, a man is helping his comrade to load a large bundle on his shoulders, and in front of this group is a man lying asleep on the ground, his head resting on a bale. Two men are walking farther to the right, and two men are busy with boats in the foreground on the left.

Canvas, 29 1/2 in. by 39 1/2 in.

GREUZE (Jean-Baptiste)

(1725-1805)

77. — Bust-Portrait of a little Girl

Seated to the left, looking at the spectator, her head resting on her right hand. She is leaning against a table, turning the leaves of a book before her. Life-size.

Panel, 15 3/4 in. by 12 in.

From the Collection of the Duchesse de Raguse, Paris.

76. — Gelée (Claude).

77. — Greuze (J.-B.).

LARGILLIÈRE (Nicolas)

(1656-1746)

78. — Portrait of Mme la Présidente Hénin

Nearly full-face, a pink satin cap and white feathers on her hair, which falls in ringlets over her shoulders; low-cut pink satin dress, with embroidered bodice and wide sleeves; white satin scarf draped loosely round her body and fastened by a jewel on her right shoulder. Half-length figure. Life-size.

Canvas, 30 1/2 in. by 24 1/2 in.

From the Collection of Madame de Vallombreuse.

LOO (Jean-Baptiste van)

(1684-1745)

79. — Portrait of Madame Favart, of the « Comédie française »

Standing, facing the spectator, in a pink and white silk dress, cut low in front, with an ermine mantle over it. She is holding a mask in her right hand, her left arm rests on a table. Three-quarters length. Life-size.

Canvas, 31 1/2 in. by 25 in.

From the Collection of Madame de Vallombreuse.

79. — Loo (J.-B. van)

78. — Largillière (N.).

PATER (JEAN-BAPTISTE)

(1696-1736)

80. — « Plaisirs champêtres »

A company of eleven gentlemen, ladies, and children assembled in the foreground of a luxuriant landscape. On the right of the composition, near an old fountain, adorned with the statue of a reclining female figure, a young man places a wreath of flowers on the head of a young lady, who converses with a lady and a gentleman on her left, while on her right, a gentleman accompanies on the flute a young lady, singing from a music book which she holds on her lap, another young lady sitting near by. In the centre of the foreground, a young man, reclining, and seen from behind, is conversing with a young lady seated by his side. On the extreme right, two little girls playing. A great number of figures in the distance.

Canvas, 34 3 4 in. by 44 1 2 in.

From the Collection of M. l'abbé de Mannville.
— — M. Bernstein, Paris.

JEAN-BAPTISTE PATER

PEAT DU CHAMPIGNON

NATTIER (JEAN-MARC)

(1685-1766)

81. — Young Lady with a Cat and a Bird

Seated in a landscape, turned to the left, looking at the spectator. She holds a black cat on her left arm and a canary bird on her upraised right hand. She wears a low white muslin dress with a pink ribbon round her neck; her powdered hair is adorned with flowers. Half-length figure. Life-size.

Signed and dated : Nattier fils p. x. 1753.
Canvas, 25 1/4 in. by 20 in.

From the Collection of the Baronne de Lagrange, Château d'Amboise.

NATTIER (JEAN-MARC)

(1685-1766)

82. — Portrait of Madame Victoire, daughter of Louis XV, as Diana

She is seen nearly full-face, attired in a blue satin dress with muslin sleeves, a leopard's skin round her waist and over her left shoulder. Se holds a bow in her left hand and an arrow in her right. Three-quarters length figure. Life-size.

Canvas, 39 in. by 30 3/4 in.

From the Collection of Madame de Lagrange.

82. — Nattier (J.-M.)

81. — Nattier (J.-M.)

RIGAUD (Hyacinthe)

(1659-1743)

83. — Portrait of Mme Elisabeth de Gouix, Wife of the Artist

Turned to the left, looking at the spectator, her black hair adorned with red ribbons. Dressed in a red velvet gown with a blue silk scarf draped loosely over her right arm and round her body. Her left hand is placed against her breast, her right is extended. A column and two pilasters in the background, part of a large vase on the right. Three-quarters length figure. Life-size.

Canvas, 50 1/2 in. by 37 1/2 in.

83. — Rigaud (H.)

WATTEAU (Antoine)

(1684-1721)

84. — « L'Ile de Cythère »

On the right of the composition a group of eleven young people, each holding a pilgrim's staff, are waiting to embark in a richly decorated boat on the left, guided by Cupids. A young man accompanied by his mistress, seen from behind in the centre of the foreground, is apparently giving orders for the embarkation. Two Cupids with blazing torches are hovering in the air above, and a number of others are seen in the distance gambolling on a terrace with a balustrade, to which leads a flight of stairs.

Canvas, 17 3/4 in. by 21 3/4 in.

Engraved by Larmessin when in the Collection of M. de Julienne, Paris.

EARLY ENGLISH SCHOOL

BONINGTON (Richard P.)

(1801-1828)

85. — Devotion

A young lady in bridal dress is kneeling on a red cushion at a faldstool, her head resting on her hands, folded in prayer. Behind her are two other young ladies, one reading in a book, the other smelling a bunch of roses. Small whole-length figures.

Signed : R. P. Bonington.
Canvas, 18 in. by 14 3 4 in.

From the Collection of John Heugh, Esq., London, 1874.
— — Pembleton, Esq., London.
— — M. A. Kums, Antwerp, 1897.

COTES (Francis), R. A.

(1725-1770)

86. — Portrait of Miss de Strafford

of Blathervyche Park, Wansford, Northamptonshire, mother of Mrs. Bacon Bedingfield of Dishingham Hall, Norfolk, where the picture has been since Mrs. Bedingfield died in 1770.

Seated in a landscape, fronting the spectator, her head and eyes turned to the left. She has dark hair, a curl of which falls over her right shoulder. Her dress consists of a pale yellow flowered gown, cut low in front, and a blue shawl. She holds a book with both hands. Three-quarters length. Life-size.

Canvas, 49 1 4 in. by 39 1 4 in.

86. — Cotes (F.), R. A.

85. — Bonington (R. P.)

GAINSBOROUGH (Th.), R. A.

(1727-1788)

87. — Landscape

A horse with a loaded cart is on the point of passing through a shaded pool on the high road; two girls are seated on the cart, and a boy and a dog are walking by the side of it.

Canvas, 29 1/2 in. by 24 1/2 in.

From the Collection of the late Rev. Dr. Ewell, Master of Trinity College, Cambridge.

HOPPNER (John), R. A.

(1759-1810)

88. — Maternity

A young lady suckling her child. She is seated, seen from in front, looking down on her babe. They are both dressed in white. Three-quarters figure. Life-size.

Canvas, 35 1/2 in. by 27 1/2 in.

From the Collection of T. Humphry Ward, Esq., London.

88. — Hoppner (John), R. A.

87. — Gainsborough (Th.), R. A.

LAWRENCE (Sir Thomas), P. R. A.

(1769-1830)

89. — Portrait of Miss Brummel

Turned three-quarters to the left, looking in the same direction. Low dress, a string of pearls round her neck. Transparent scarf draped loosely round her shoulders. Background of sky. Half-length figure. Life-size.

Canvas, 35 1/2 in. 27 1/2 in.

LAWRENCE (Sir Thomas), P. R. A.

(1769-1830)

90. — Portrait of a young Lady

Seated, turned to the right, looking at the spectator. Her face enframed in dark curly hair. Her crimson velvet dress leaves her neck and arms bare. Background of sky. A column on the left. Half-length figure. Life-size.

Canvas, 28 3/4 in. by 23 3/4 in.

90. Lawrence (Sir Th.), P. R. A.

89. — Lawrence (Sir Th.), P. R. A.

RAEBURN (Sir Henry), R. A.

(1756-1823)

91. — Portrait of Mrs. Graham Young and Child

Seated in a landscape, the mother with her left hand supports her child, which stands on her knee. With her right she holds above her head a flower at which the child looks up, stretching out his hand to seize it. Mother and child are dressed in white muslin. Life-size figures.

Canvas, 39 3/4 in. by 36 3/4 in.

SIR HENRY RAEBURN R. A.

PORTRAIT OF MRS. GRAHAM YOUNG AND CHILD

RAEBURN (Sir Henry), R. A.

(1756-1823)

92. — Portrait of Mrs. Cunningham Graham

Seated to the right on a chair, her face turned with a smiling expression towards the spectator; plain black velvet dress, hands resting in her lap; a fur mantle over the back of the chair. Three-quarters figure. Life-size.

Canvas, 33 in. by 27 in.

From the Collection of T. Humphry Ward, Esq., London.

REYNOLDS (Sir Joshua), P. R. A.

(1723-1792)

93. — Portrait of Mrs. Brudenell grandmother of the late Earl of Cardigan

The figure to the front, the head and eyes turned slightly to the left. She wears a white satin bodice, cut low at the neck, and adorned with clasps of precious stones, and a string of pearls: over it is a jacket of light blue satin, edged with ermine. Half-length. Life-size.

Canvas, 30 in. by 25 in.

From the Collection of the Earl of Chichester.

93. — Reynolds (Sir J.), P. R. A.

92. — Raeburn (Sir H.), R. A.

REYNOLDS (Sir Joshua), P. R. A.

(1723-1792)

94. — Portrait of Mrs. Damer

Turned to the right, full-face, looking at the spectator. White satin bodice, cut low in front; crimson satin mantle edged with ermine with wide sleeves caught up at the elbows by strings of pearls. Half-length figure. Life-size.

Canvas, 30 in. by 24 in.

REYNOLDS (Sir Joshua), P. R. A.

(1723-1792)

95. — Portrait of Lady Londes

Turned to the front, her head and eyes to the left; fair hair, a tress of which hangs over her right shoulder. White satin dress open in front, and violet mantle trimmed with ermine. Black ribbon round her neck. Half-length figure. Life-size.

Canvas, Painted oval, 29 in. by 23 in.

Exhibited at the Royal Academy, London, 1889.
From the Collection of the Earl of Chichester.

95. — Reynolds (Sir J.), P. R. A.

94. — Reynolds (Sir J.), P. R. A.

REYNOLDS (Sir Joshua). P. R. A.

(1723-1792)

96. — Venus and Cupid

Seated in a landscape on a white drapery spread out on the ground, Venus, naked, holds up the bow of the naked Cupid on her lap, who struggles to get it back. Small whole-length figures.

Panel, 8 1/4 in. by 12 in.

Presented by the Earl of Egremont to Sir Charles Burrell in 1825.

ROMNEY (George)

(1734-1802)

97. — Portrait of Mrs. Sarah Trimmer

Daughter of Joshua Kirby (a painter and writer) was born at Ipswich in 1741. She married Mr. Jas. Trimmer, was a popular authoress, and died in 1810. She was a friend of Dr. Johnson.

She is represented seated to the right, nearly full-face, looking at the spectator. She wears a large white linen cape, a grey flowered silk dress, and a black gauze scarf over her shoulders. Her hands are crossed in her lap. Half-length figure. Life-size.

Canvas, 29 1/2 in. by 24 1/2 in.

96. — Reynolds (Sir J.), P. R. A.

97. — Romney (George)

ROMNEY (GEORGE)

(1734-1802)

98. — Portrait of Sir F. Cooper

The figure to the front, the face slightly to the left; in a military dress, standing in a landscape; his left hand rests on the hilt of his sword, his right hangs by his side. Three-quarters length figure. Life-size.

Canvas, 50 in. by 40 in.

From the Collection of Colonel Honeywood.

ROMNEY (GEORGE)

(1734-1802)

99. — Portrait of Lieut.-Col. John Parker

of Barford, county of Warwick, eldest son of Col. John Parker, of Didsbury Park, Lancashire.

Represented when a boy, in a yellow dress with a blue sash, and white hat and feathers, standing in a landscape, and holding a bat, a dog by his side.

Canvas, 55 in. by 43 1/2 in.

99. — Romney (George)

98. — Romney (George)

ROMNEY (George)

(1734-1802)

100. — Portrait of Mrs. Grove

of Ferne, Wilts. Charlotte, daughter of W. Pilfold, Esq., R. N., of Effingham, Sussex, who commanded one of Nelson's ships at Trafalgar, and sister of Lady Shelley: married Thomas Grove, Esq.

Three-quarters length, seated to the right, in a landscape, large hat and feathers; white dress; hands crossed in lap.

Canvas, 49 in. by 39 in.

Painted at the house « Ferne », Wilts., 1784.
Exhibited at the Royal Academy, London, 1881.
Engraved in mezzotint by H. Scott Bridgewater.
From the Collection of the late Sir G. Grove, Bart.

GEORGE ROMNEY
PORTRAIT OF Mrs GROVE

ARTISTS' INDEX

Pages

Angelico (Fra). — The Coronation of the Virgin. 80
Beyeren (A. H. van). — Still-Life. 8
Bonington (R. P.). — Devotion. 104
Bordone (P.). — Portrait of a Lady. 80
Cappelle (J. van de). — A Calm. 8
Chardin (J.-B.-S.). — « Les Tours de Cartes ». 90
Clouet (F.). — Portrait of the Duchesse d'Angoulême. 90
Cotes (F.). — Portrait of Miss de Strafford. 104
Cranach (L.) the younger. — Portrait of a Gentleman. 10
Cuyp (A.). — Landscape with Horseman and Animals. 10
— The Watering-Place. 12
Denner (B.). — Portrait of an Old Lady. 12
Dou (G.). — Old Woman at a Window 14
— Portrait of Rembrandt's Father. 14
Dyck (A. van). — Portrait of Jerome Weston, Earl of Portland. . . . 16
Dyck (A. van). — Portrait of a Gentleman. 16
Flinck (G.). — Portrait of a Lady 18
— Portrait of a Gentleman. 18
Gainsborough (Th.). — Landscape. 106
Geest (W. de). — Portrait of a Lady. 20
— Portrait of a Gentleman. 20
Gelée (Claude). — A Sea-Port. 92
Goes (H. van der). — The Annunciation, a Diptych. 22
Goltzius (H.). — Portrait of a Gentleman. 22
Goyen (J. van). — A Sea View. 24
Greuze (J.-B.). — Bust-Portrait of a little Girl. 92
Guardi (F.). — St. Mark's Place, Venice. 82
Hals (D.). — A Jovial Company. 24

Pages

HALS (F.). — Portrait of a Lady 26
HEDA (W. C.). — Still-Life 27
HEYDE (J. van der). — View of the University at Leyden 28
HOBBEMA (M.). — A River Scene 30
HOLBEIN (S.). — Portrait of a young Lady 32
— Portrait of a young Man 32
HOOCH (P. de). — The Music-Party 30
HOPPNER (J.). — Maternity 106
JANSSENS VAN CEULEN (C.). — Portrait of a Lady 34
LARGILLIÈRE (N.). — Portrait of Mme la Présidente Hénin 94
LAWRENCE (Sir Th.). — Portrait of Miss Brummel 108
— Portrait of a young Lady 108
LIPPI (Fra F.). — Virgin and Child 83
LOO (J.-B. van). — Portrait of Mme Favart 94
METSU (G.). — Dutch Interior 34
MIEREVELT (M. J.). — Portrait of the Wife of Burgomaster Van der Horst 36
MOSTAERT (J.). — Portrait of a Man 36
MURILLO (B. E.). — Flight into Egypt 84
NATTIER (J.-M.). — Young Lady with a Cat and a Bird 97
— Portrait of Mme Victoire as Diana 98
NEER (A. van der). — Winter Sports 38
— River Scene. Evening 38
ORLEY (B. van). — The Virgin and Infant Christ 40
OSTADE (A. van). — The interrupted Game 40
OSTADE (I. van). — The flooded Road 42
— A View on a Canal in Winter 42
PATER (J.-B.). — « Plaisirs champêtres » 96
POLLAIUOLO (P.). — The Virgin and Child 86
POTTER (P.). — Landscape with Cattle, Horses and Figures 44
RAEBURN (Sir H.). — Portrait of Mrs. Graham Young and Child . . . 110
— Portrait of Mrs. Cunningham Graham 111
REMBRANDT VAN RYN. — Portrait of Rembrandt's Mother 45
— Portrait of Rembrandt's Father 46
— Portrait of Rembrandt's Wife Saskia 48
— Study of an old Man 49
— Portrait of a young Man 50
REYNOLDS (Sir J.). — Portrait of Mrs. Brudenell 112
— Portrait of Mrs. Damer 114
— Portrait of Lady Londes 114
— Venus and Cupid 116
RIGAUD (H.). — Portrait of Mme Elisabeth de Gouix 100
ROMNEY (G.). — Portrait of Mrs. Sarah Trimmer 116

Pages

Romney (G.). — Portrait of Sir F. Cooper 118
— Portrait of Lieut.-Col. John Parker 118
— Portrait of Mrs. Grove 120
Roselli (C.). — The Virgin, the Infant Christ, St. Joseph, and St. John 86
Rubens (P. P.). — Portrait of a Gentleman 52
— Portrait of a Gentleman 52
— Sketch for the Ceiling of the Chapel at Whitehall. 54
— St. Peter and St. Paul 54
Ruisdael (J. van). — Woody Landscape 56
— Landscape 56
— Forest-Scene 58
Ruysdael (S. van). — Landscape and Animals 58
Steen (J.). — Blowing hot and cold 60
— Boors quarelling at an Inn 60
— A merry musical Party 62
— The Family of the Artist 62
— Ahasuerus and E-ther 64
Teniers (D.) the younger. — The Breakfast 66
— Landscape with Cattle and Figures . . . 66
Ter Borch (G.). — A Lady washing her Hands 68
Utrecht (A. van). — Interior of a Larder 68
Velde (A. van de). — « Le Manège » 70
Velde (W. van de). — Vessels in a Calm 70
— A Calm 72
— A Storm at Sea 72
Verspronck (J.) — Portrait of a Gentleman 74
Watteau (A.). — « L'Ile de Cythère » 102
Weenix (J.). — Goose attacked by a Dog 74
Wouwerman (Ph.). — Camp Scene 76
Wynants (J.). — Landscape 76

IMPORTANT PUBLICATION

THE COMPLETE WORK

OF

REMBRANDT

IN 8 VOLUMES

BY

WILHELM BODE

DIRECTOR OF THE BERLIN MUSEUM

The richest and most exhaustive book ever published on any painter.

IT WILL CONTAIN

1° *Over 500 Heliogravures specially executed from ALL AUTHENTIC PICTURES by REMBRANDT in public and private Galleries:*

2° *His Biography, with Transcriptions of many original Documents, and the Description and History of his Works.*

The number of Copies will be : Edition de Luxe on Japan Paper, in English 75 copies, in French 15, and in German 10.

Copies on Holland Paper, in English 500, in French 200, and in German 150.

SUBSCRIPTION PRICE

For the Edition de Luxe on Japan Paper (limited to 75 English Copies) : 80 Guineas; for the United States 520 Dollars including Duty.

For the Edition on Holland Paper : 50 Guineas; for the United States 320 Dollars including Duty.

TERMS OF PAYMENT : on delivery of each volume, one eighth of the Subscription Price.

The first, second and third volumes have been issued; the others to follow at intervals of from four to six months.

SUBSCRIPTIONS MAY NOW BE SENT BY LETTER TO

CH. SEDELMEYER

PUBLISHER

6, RUE DE LA ROCHEFOUCAULD, PARIS

PRESS OPINIONS

The Times, London, May 21, 1896.

. . . . . .

No such monument has ever been erected to any painter. To attempt such a work at all, three things were necessary — photography with its modern development, enterprise, and a critical authority as complete as Dr. Bode's is.

The Times, London, April 14, 1897.

. . . . . .

We commend this book as a wonderful result of modern reconstructive scholarship, zeal, and enterprise. When the eight volumes are completed, they will be quite indispensable to every library which concerns itself with the history of art.

The Times, London, January 7, 1898.

. . . . . .

The second of the eight volumes of this important and splendid work has just been issued by M. Sedelmeyer and is not less carefully executed than the first.

The volume as a whole, like its predecessor, represents all that scholarship, care and money can do towards the erection of a worthy monument to Rembrandt's memory.

The Daily Chronicle, London, April 29, 1896.

. . . . . .

These photogravures are invaluable to students of Rembrandt and are excellently produced. The expense, research and energy of Mr. Sedelmeyer in making this collection must have been enormous.

All we can say is that the subject is worthy of it, and happy will they be who can become owners of the costly work, which is to be issued in eight volumes.

Illustrated London News, April 25, 1896.

. . . . . .

The value and beauty of this collection, which exceeds anything before attempted, are beyond controversy.

The Daily Telegraph, London, October 22, 1896.

. . . . . .

The work will be a veritable monument to the genius of the very greatest of all painters.

American Register, Paris, March 27, 1897.

. . . . . .

A magnificent work of art, at which no less a connoisseur than Mr. Charles Sedelmeyer, the well-known dealer and expert in art, in collaboration with Director Bode, has been working for fully fifteen years, has at last been completed. It is the richly illustrated edition in eight large volumes of " L'Œuvre Complet de Rembrandt, " a veritable literary and artistic monument to the great Dutch master, all of whose works, scattered throughout the world, have here been reproduced in heliogravure, with full descriptive text. The first volume has made its appearance, and, as might well have been foreseen, does great credit to the enterprising editor as well as to France.

The Collector, New York, April 15, 1897.

. . . . . .

Nothing has yet been done, either in honour of any single artist or for the recording of his works, to even approach « The Complete Work of Rembrandt » which is published by M. Sedelmeyer, of Paris.... It comes in the shape of a fat folio, of the most sumptuous form of artistic embellishment and typography, and, entirely apart from its magnificence as an art work, is a book of reference no true collector can fail to appreciate.

The Art Amateur, New York, December, 1897.

. . . . . .

The Complete Work of Rembrandt, which Dr. Bode has spent fifteen years in preparing, and of which Mr. Sedelmeyer has already issued the first two volumes in truly magnificent style, will reproduce every known painting by the master, one hundred and fifty of them never before published.

The Art Amateur, New York, September, 1899.

. . . . . .

We have already spoken in terms of the highest praise of the first two volumes of this magnificent work. The third is, if possible, still more remarkable. In it, Dr. Bode, as biographer, has reached one of the most interesting periods of Rembrandt's artistic career, that immediately succeeding his marriage, and leads with a series of biblical and mythological compositions — and the portraits and studies connected with them — including some of the painter's acknowledged masterpieces.

. . . . . .

We need not expatiate on the importance of Dr. Bode's « Rembrandt » to collectors. It promises to be the first really adequate representation of a great painter's work. Mr. Sedelmeyer's courage, taste, and judgment cannot be too liberally acknowledged. He is producing a monograph, which will be of inestimable advantage to all serious students of art, and one which we are entitled to hope will be accepted as a standard for other publications of the kind. It would certainly be difficult to imagine anything more perfect than the way in which the work, literary, artistic, and mechanical, has, thus far, been done. The text is, in its completeness and reliability, worthy of the great artist to which it is devoted, and the illustrations, reproduced by the heliogravure process, are worthy of the text.

Principal Publications

OF

CH. SEDELMEYER, PUBLISHER, PARIS

THE SYNDICS OF THE DRAPER'S CORPORATION. — Etching by Charles Kœpping after Rembrandt.
Size: 23 1/4 in. by 31 1/4 in. — Plate destroyed.
125 proofs have been issued at. . . . . Fr. **1.300**

PORTRAIT OF AN OLD MAN. — Etching by Ch. Kœpping after Rembrandt.
Size: 32 in. by 21 in. — Plate destroyed
125 artist's proofs on Japan paper at. . . . . Fr. **800**

THE ARCHERS OF ST. GEORGE. — Etching by Ch. Kœpping after Frans Hals.
Size: 23 in. by 34 in. — Plate destroyed.
125 artist's proofs on Japan paper at. . . . . Fr. **1.000**

BEATRICE OF CUSANCE, DUCHESS OF LORRAINE. — Etching by F. Laguillermie after Anthony Van Dyck.
Size: 27 1/2 in. by 21 in. — Plate destroyed.
125 artist's proofs on parchment at. . . . . Fr. **800**

CHRIST BEFORE PILATE. — Engraved by Ch. Waltner after Munkacsy.
Size: 21 in by 31 1/4 in.
Prints. . . . . Fr. **75**

CHRIST ON CALVARY. — Engraved by Ch. Kœpping after Munkacsy.
Size: 21 in. by 32 1/4 in.
Prints. . . . . Fr. **75**
Companion to the etching *Christ before Pilate*

MILTON DICTATING PARADISE LOST TO HIS DAUGHTERS. — Etched by Ch. Courtry after Munkacsy.
Size: 15 in. by 21 in.
Prints. . . . . Fr. **25**

MILTON VISITING GALILEO AT ARCETRI NEAR FLORENCE, 1640. — Engraved by A. Mathey after Tito Lessi.
Size: 13 6/8 in by 17 3/8 in.
200 Remark proofs at. . . . . Fr. **150**
Lettered proofs on India paper. . . . . Fr. **25**

MOZART DIRECTING THE FIRST EXECUTION OF HIS REQUIEM. — Etched by Armand Mathey after Munkacsy.
Size: 16 1/2 in by 23 3/8 in.
Prints on India paper . . . . . Fr. **25**

SPRING. — Etching by E. M. Geyger after the picture by Sandro Botticelli.
Size of the etching: 19 1/2 in. by 30 in.
100 Remark proofs at. . . . . Fr. **625**
Lettered proofs on India paper. . . . . Fr. **75**

GIOVANNA TORNABUONI. — Engraved by A. Mathey-Doret, after Domenico Ghirlandaio.
Size: 20 1/2 in. by 13 in. — Plate destroyed.
300 Remark proofs, signed by the engraver. . . . . Fr. **130**